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## Some New Designs



FOLDING SCREEN OF INCISED AND STAINED WOOD  
DESIGNED AND EXECUTED  
BY F. J. MAYERS

### A BIT OF HOME WORK AND SOME NEW DESIGNS.

THE 'three little girls from school' is an interesting experiment by Mr. F. J. Mayers, of Kidderminster, in what (we trust Mr. Mayers, an old professional, will not be offended) may be termed the home arts. The designer and executant anticipates all objections to the Japanese character of the design. 'It was merely an accident,' says Mr. Mayers, 'that the design is what it is. I wanted a screen, and when casting round for something to decorate it with I came across an old black and white sketch I had made of the "three little girls from school" in the *Mikado*, which, with a few little alterations, gave me a ready-made design; and that invincible spirit of laziness which never altogether forsakes me, cajoled me into accepting it without more ado.'

Of course the charm of a bit of work like this is the colour. To begin at the beginning; the framework of the screen is walnut wood, quite natural, without stain or polish. The panels are of selected close yellow pine. (Mr. Mayers says he has since found a harder wood more suitable for the panels, in some respects, as the pine has a tendency to 'rag' when cutting across the grain, unless the tool is extremely sharp; but the pine takes the stain better and has the most pleasant surface when finished). After the design is traced on the wood the outlines are incised with a small and very sharp gouge, just deeply enough to prevent the stains spreading from one patch to another, except where that is specially desired. The stains are simply ordinary oil colours diluted with turpentine until they are as thin as

a wash, and can be rubbed into the wood without in the least covering the grain. To complete, the incised outlines are gilded, giving somewhat the effect of the wires in 'cloisonné,' but having the advantage of the play of light in the incisions. The background of the figures is deep blue lightly patterned over with gold.

The colour scheme employed is frankly Oriental, but the natural colour of the wood modifies and softens it considerably and produces unexpected broken tones. The resultant effect is almost as 'dreamy' as an old tapestry, and as a piece of furniture the screen is very rich and quite unobtrusive.

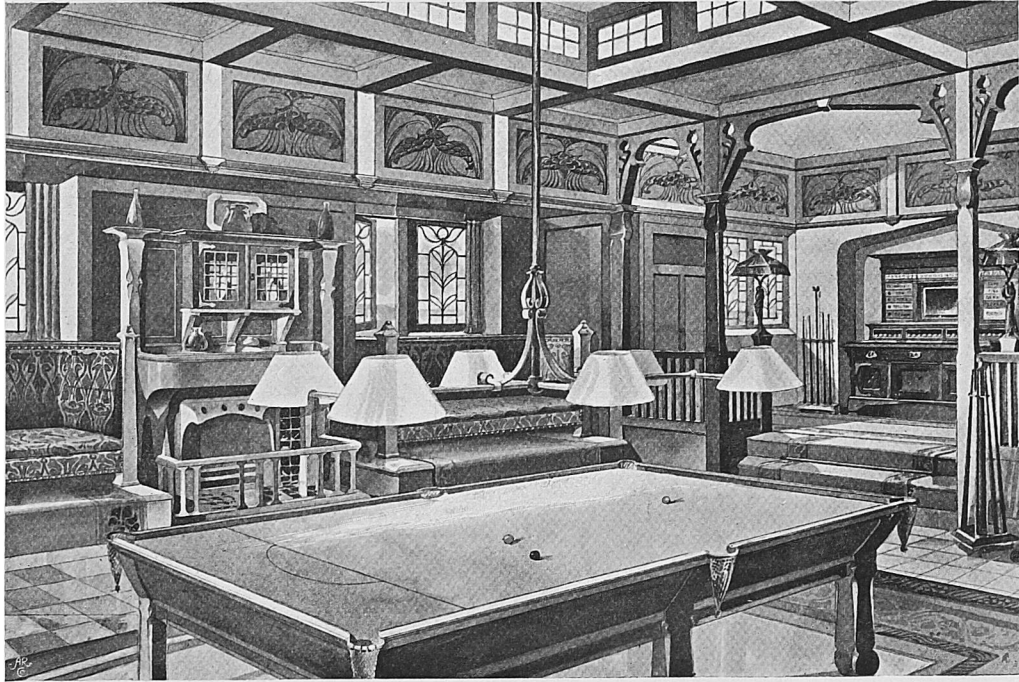
The panels at top and bottom are black, with dull copper 'appliqués.'

The stains, it may be mentioned, have proved unexpectedly permanent. The screen has now been in daily use some four or five years and there is no appreciable change. Of course some little care was exercised in the choice of colours.

Mr. Howard Woodhouse's carpet, of which we give an illustration, was coloured in warm rosy buffs with delicate green objects in the various groups. It is capable of reproduction either as a 'Wilton' or a 'Brussels.' The 'Axminster' carpet, by Mr. F. J. Mayers, is a simple little 'self-colour' design for a very good quality carpet.

Our illustration of the mantel, designed by Mr. G. M. Ellwood, is from a photograph of the completed object. It shows a fairly successful attempt at producing a mantelpiece

## Designers' Jottings



BILLIARD ROOM,  
DESIGNED BY E. OWEN CLARK  
*By permission of Wolfe and Hollander*

in the most modern style of decorative art, which should be quiet and handsome and without any of the aggressiveness which is such a characteristic failing of the most advanced schools. The material is wood, with finely executed carvings, and fittings of metal repoussé.

The woodwork of the billiard room, of which we give an illustration, is carried out in fumigated oak, with upholstery and decorations of quiet greens and browns in a similar key to the colour of the wood; the aim being to ensure a quiet harmony which will in no way detract from the central purpose of the room. Quiet colour and plain richness are planned to form a good background for table, players, and spectators; utility and comfort being sought, there is an absence of anything like elaboration. The billiard table shelves over to enable players to get near the cloth without coming into contact with the legs of the table. Our illustration is from a wash drawing of Mr. E. Owen Clark's design.



"AXMINSTER" CARPET,  
DESIGNED BY F. J. MAYERS  
*By permission of H. & M. Southwell, Ltd.*

## DESIGNERS' JOTTINGS

YEAR by year the work in design in the National Art Schools becomes more interesting and gives more promise of happy developments in the future. It cannot be denied that the system followed is open to the objection that it leads many young persons of both sexes into the error of thinking that a taste for beautiful things or a superficial acquaintance with some of the methods and principles to be adopted in the construction of design, necessarily fits them for following design as a career. But apart from this objection there is no room for doubt that these schools give adequate opportunity for the discovery of genius, and *might* do the same for a systematic education in the history of decorative work.